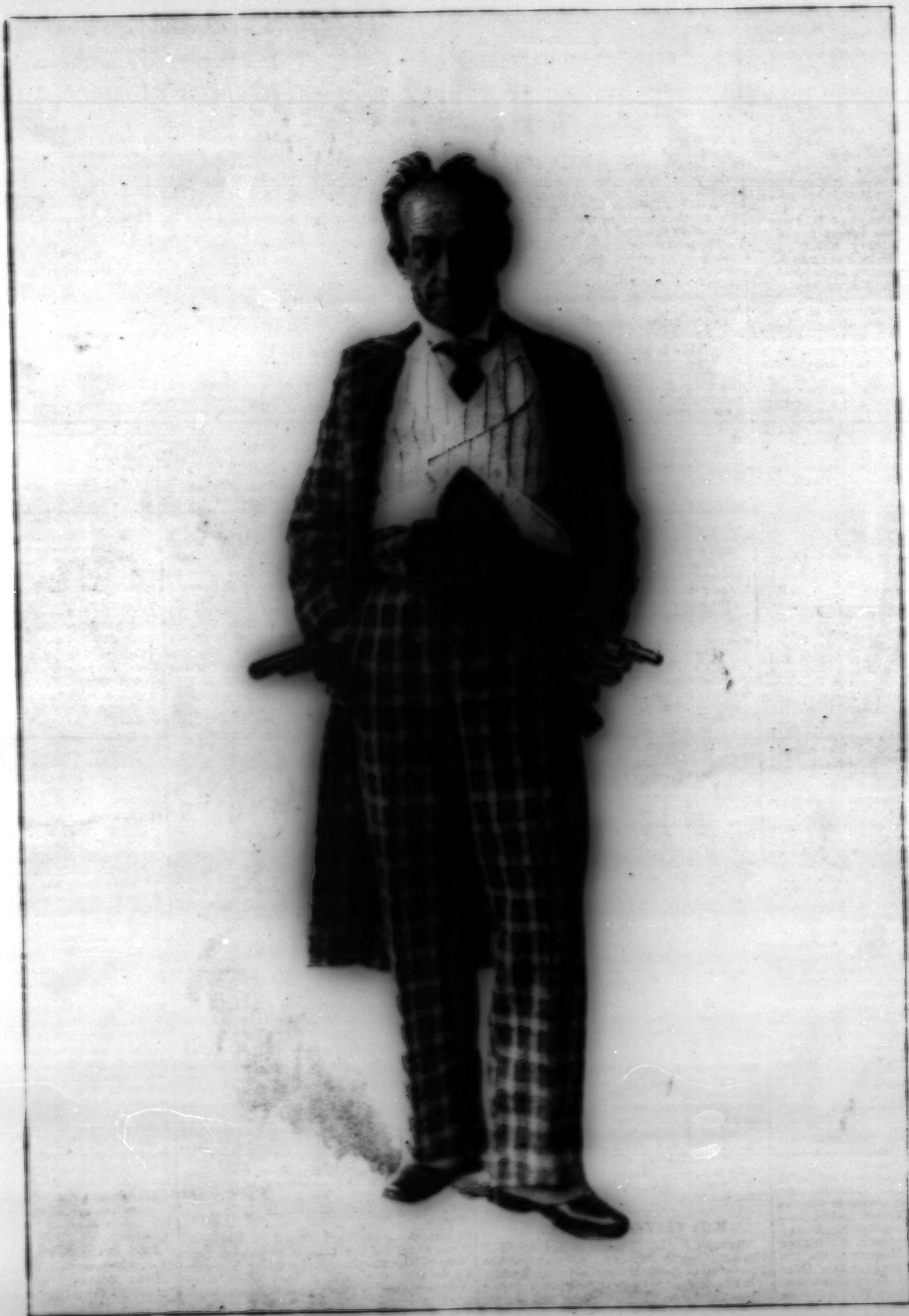


THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.



ARTHUR E. MOULTON.

FOREIGN DRAMATISTS.

"When I went abroad early last June," said Elisabeth Marbury to a *Mission* man, "I expected to find things theatrical very dull on the other side. The contrary, however, proved to be the case. In fact, it was a busier summer for me than in any previous year."

"I met several new dramatists in London and made arrangements to represent them here. I also conducted the negotiations for the American rights of a number of plays then running in London. Among others I made contracts with Sydney Grundy, Arthur Law, B. C. Stephenson, Haddon Chambers and Bernard Shaw."

"One of the greatest surprises of the London season was the purchase by Henry Irving of the English rights of Madame Sans-Gêne. Several well-known people were nibbling at it—notably Mr. and Mrs. Bancroft—but they were not sure how such a play would strike the English public, and were waiting for the verdict of the press on the production by Madame Réjane and her French company. Mr. Irving, however, decided that the play was good, and he took time by the forelock. The French performance was to be given on the Saturday night, and on Friday afternoon he arranged, through me, to purchase the English rights from M. Sardon, announcing his intention of playing Napoleon."

"On the first night of the French performance no one knew that Mr. Irving had bought the play, and when the success of the representation was known there was a rush to secure the English rights. At first everyone laughed at the idea of Irving, gaunt and thin, playing Napoleon, short and fat, but Sardon has found a very clever way out of the difficulty."

"It will be remembered that in the piece as played by Réjane Napoleon is not seen at all in the first act, although reference is made to him in the lines as a lieutenant of artillery, a stripping of great promise. Sardon has taken that idea, and during the first act, while this reference is being made, Irving will appear at the back of the stage as a silhouette. He will look thin and gaunt and thus will be the audience's first impression of him. In the succeeding acts, when the great Emperor is announced, they will not expect to see the short, pudgy man of history, but the thin, gaunt silhouette seen in the first act."

"When in Paris, Sardon spoke to me of the prevalent idea that it is Réjane who made the success of Madame Sans-Gêne. The playwright denies this. He says he has the highest opinion of Madame Réjane's talent as an actress, and that he considers her without an equal as a comedienne, but he says that his play has been just as successful when played by other actresses. There are several companies touring the French provinces with Sans-Gêne, and they are all doing well."

"I saw Adolph D'Emery, too, when in Paris. He is now very old, being in his eighty, but his brain is as active as ever. A new piece, written by him in collaboration with Maxime Boucheron and M. Flaquey, will be produced this season at the Théâtre de la Gaîté."

"This year I expect to represent here a number of the best known German authors. I find, however, that the Germans are even more conservative in their methods of doing business than the French."

CHAMPAGNE BULLDOG.

The Professional Women's League held a social last week Monday, "Landscape" being the special feature. Mrs. Charlotte R. Bolton presided, and there was a large attendance.

The evening began with a Venetian boat-ride song by Mrs. Edna Arden. This was followed by a Shakespearean burlesque under the direction of Mabel C. Catally, the author being Mrs. Annie F. Neffin. The characters were Lady Macbeth, by Helen Chalmers; Portia, by Alice Fairweather; Ophelia, by Pauline Willard, a daughter of the author; and Juliet, by Ella Gutheridge. The scene was a German water cure.

In the piece, Juliet was supposed to have married Juliet and developed into a jealous husband. He would not permit Juliet to have a balcony, on the ground that she had been altogether too clever on one before marriage. Lady Macbeth was illustrated as a woman with a Scotch accent and a grievance against one William Shakespeare. "A young reporter, who had wormed out of her servants the family secrets," Portia was made to regret her marriage to Bassanio, and Ophelia trifled with the speeches of the melancholy Hamlet, whom she recommended to abandon bookishness and take to baseball.

Among those present were Mrs. Robert Mantell, Mrs. A. M. Palmer, Ida Jeffries Goodfriend, Mary Anne Hayes, Grace Curtis, Katherine W. Evans, Emma S. Quincy, Mrs. John W. D. Plummer, and Mrs. Robert M. Smith.

ARTHUR E. MOUTON.

Arthur E. Moulton, the subject of the portrait on the first page this week, has achieved an enviable reputation as a farce comedian. His first pronounced hit was as Frank Daniels' double in Little Puck, since which time he has advanced steadily. Mr. Moulton was featured last season in Charles E. Blazey's A Railroad Ticket, and his success was so strong enough to tempt Mr. Blazey to write the part of Isa Conboy in A Baggage Check especially for Mr. Moulton as the star in that piece under the management of Giles Rendell and D. S. Vernon. His position now seems to be assured, and New York will soon have an opportunity of judging Mr. Moulton in this piece. Unlike many late-day comedians, Mr. Moulton is a graduate of the stock company system, he having served his dramatic apprenticeship in the Boston Theatre company in support of Dion Boucicault and other noted stars and companies.

AN UNJUST DUTY.

"Some time ago I read in *The Mission* that the duty on paper in Canada and British Columbia had been reduced," writes Arthur C. Aiston, from Portland, Ore., under date of Sept. 8, "but I have just come from that part of the country, our company having played Victoria and Vancouver, and I can give you a little interesting information on the subject."

"The paper duty until recently was divided into two classes, that on lithograph paper and that on regular type work. On the former the duty was six cents per pound, and about sixteen per cent. ad valorem, and on the latter fifteen cents per pound, and about twenty-five per cent. ad valorem. It has now all been included together, and lithograph work is charged the same as type work, namely fifteen cents per pound and about twenty-five per cent. ad valorem."

"This is certainly most unjust, for the duty at the above rate on our paper for Victoria, B. C., was \$36.05. The cost of the paper was \$35, and thus it is seen how excessive this duty is. I asked Manager Jameson why he did not try to get the duty down. He replied that the movement would have to be started in the Eastern part of Canada in order to have any effect, for Victoria and Vancouver were the only Western cities in that territory whose voice could be heard."

"I should think that Toronto, Montreal, Ottawa, and other places in Eastern Canada would unite to lessen the duty, for as it now stands it is prohibitive, as it keeps many good companies from visiting that part of the country."

CRANE AS FAUST.

William H. Crane will present *The Merry Wives of Windsor* at the Star Theatre next Monday, when he will be seen for the first time in this city as Sir John Falstaff.

A little over a year ago Mr. Crane promised to revive this comedy, and for over six months active work has been done in preparing it for the public. Although Mr. Crane has never been seen as Shakespeare's fat knight in this city, he played the part in a number of other cities eight years ago, and his success in it at that time made him anxious to again take it up.

The public is indebted to Mr. Dale for the only performance of the comedy given in this city in recent years. He made one production of it at his Twenty-fourth Street house, and another when he moved to his present theatre.

In Mr. Crane's support will be Orin Johnson, Boyd Putnam, H. A. Weaver, Joseph Wheelock, Jr., H. A. Langdon, George F. De Vere, Percy Brooks, James O. Barrows, Gus De Vere, William Lewers, Hal Smith, and D. J. Fingleton, and Fidelity Page, Lizzie Hudson Collier, Anne O'Neill, Miss V. Egar and Kate Devin Wilson.

The scenery has been painted by Marston, and the costumes have been made by Dorian, after designs submitted by E. Hamilton-Bell. The incidental music is by Henry Widman.

WILLIAMSON'S AUSTRALIAN PLANS.

J. C. Williamson, the Australian manager, who has been spending a few weeks in New York en route for Melbourne, has purchased from Charles Frohman the Australian rights of *Shamandash* and will produce the piece at his own theatre in Melbourne. It will be done on the same scale as at the Academy of Music, with the same number of horses and extras. Mr. Williamson fears that his Melbourne audiences are not very well read in the matter of our civil war, so to render the Sheridan episode intelligible he will print a picture of the famous general on the house programme and give a short account of his great ride.

Mr. Williamson also made a proposal to Mr. Frohman to take the latter's stock company to Australia next summer, which, of course, is winter in Australia and the height of the season. He wants the company to appear in American plays only, and he thinks, as the Australians see so much of English plays and players that an American company in native plays would be a profitable novelty. He also believes it could open the way for American stars to visit Australia.

Mr. Frohman thinks favorably of the scheme, and he is willing to accept it if it meets with the approval of his company.

Mr. Williamson would pay all the expenses of the company from San Francisco and land the company back in America in time for next season's opening.

ATTACHED BY A COW.

The Friends company, writes Arthur C. Aiston, met with a strange experience the other day while jumping from Butte, Mont., to Spokane, Wash. The train was late and traveling at a high rate of speed, when just west of Missoula the engine gave several sharp whistles and began to slow down. A look ahead showed that there were fifteen or twenty cows on the track. The animals scrambled out of the way, and the engine increased its speed, when suddenly one of the cows turned, and with head lowered advanced on the track toward the train aggressively. The cow was struck by the locomotive and hurled into a gully beside the road badly mangled. If the body of the cow had remained on the track, the train might have been derailed.

B. D. STEVENS' ACCIDENT.

Manager B. D. Stevens, of the De Wolf Hopper Opera company, is lying in the Presbyterian Hospital with a dislocated hip.

While driving in Central Park last Tuesday afternoon his horse took fright and bolted, and the manager was thrown from his carriage.

While the injury to his hip does not threaten permanent injury, Mr. Stevens is likely to be confined to his bed for six weeks.

His place "in front" is taken temporarily by J. W. McKinney.

COUNT OF THE DOWNS.

Richard Stahl writes from Fort Smith, Ark., that his health is very much improved, and that he will soon return home.

Charles P. Brown, manager, says that the Gormans, John, James and George, formerly of Gorman's Minstrels, "are making the hit of their lives in their new farce-comedy, *The Gilboys Abroad*." They are now playing throughout New England.

The Garrick Club, whose rooms are at 31 West Twenty-seventh Street, enjoyed an informal "smoker" last evening.

Charles E. Bloomer has joined Carl A. Hasen's Silver King company.

Harry Barnard, late manager of The Skating Rink company, has signed as acting manager with *After the Ball*, which will begin its season on Oct. 1.

Alexander Blum recently brought suit in this city against Duncan B. Harrison to recover \$432.95 as royalties on his play known in the French as *Les Joies de la Paternité*, the American rights to which were sold to Abbott and Teal, and by them disposed of to Harrison. In an answer, Harrison admitted that he owed \$242.95 in royalties, and his lawyers consented to the entry of judgment for that sum. The action for the balance will be tried at the next term of the City Court.

Manager Denis, of the Broadway Theatre, Norwich, Conn., has engaged Ernest M. Gros of the Standard Theatre, to paint new scenery for his house.

The Anonymous Club, composed of newspaper writers, will hold an annual "revel" with professional friends at the Casino on Oct. 21.

Jeannette St. Henry has been engaged for the *Pauline Hall* Opera company.

Laura Clement opened in *Off the Earth* with Eddie Foy last Monday night. Miss Clement had signed with Mr. Foy to sing over Keith's circuit, but was released in order that she might accept Mr. Foy's offer.

Howard Elmore, business manager for Marie Burroughs, is visiting friends in Portland, Me.

Heleah Brooks has been engaged for the *Marie Granger* company, which is en route for California, to originate a character comedy part in *Alice Lives* new play.

Arthur E. Greenaway, an Australian actor, is on his way to this city.

P. J. Toomey, of Nason and Toomey, scenic artists, St. Louis, accompanied by Mrs. Toomey, is in Paris after five months' travel on the continent. Mr. Toomey has made many sketches for his next season's work in America.

Ole Olson, rewritten by Gus Heege, will open season under the management of Jacob Litt about Oct. 8. John R. Cumpson has been engaged for the title part and Alice Evans for the contralto role.

Harriette Weems was greeted by a large and well-pleased audience on her opening in Atlantic City, N. J., last Thursday, and the sale of seats for her production of *Othello* is said to have been the largest on record there.

Sylvester H. Maguire left New York last Wednesday to take the place of D. V. Arthur as business manager for William Morris, who is starring in *The Lost Paradise*.

Although Amy Lee's contract with Edward Harrigan does not expire until Sept. 29, Mr. Harrigan released her on Saturday in order that she might come to New York to rehearse with her own company in *Pawn Ticket*, 210.

Stanley Walls has signed as stage manager with the *Jane Combs* company.

Tim Murphy and his company appear to have been successful in Henry Gay Carleton's comedy, *Lem Kettle*, which will soon be seen at the Bijou Theatre in this city.

Annie Oakley, the expert shot, will leave this country in November for a tour of Great Britain in *Ulla Akerstrom's* play, *Miss Rector*, in which she will give exhibitions of riding and shooting.

George W. Parsons is playing the leading comedy part in *Our Flat* this season.

Florence M. Everett, who has returned from her cottage at Lansdowne, Pa., will accompany Frederick Ward and Louis James again this season, appearing in leading roles.

Now that dramatists are dealing with Napoleon and several plays in which he figures will be seen this season, it is interesting to note an enterprise of *McClure's Magazine*, which has secured the use of the Hon. Gardiner G. Hubbard's great collection of Napoleon prints and will during six months present a pictorial history of the great man, accompanied by careful text furnished by Mr. Hubbard. Much matter new to the public will be given on the subject.

Fred Solomon's operatic trio, Fred, Sol and Annie Solomon, made a hit last week in Boston.

The Kendalls have a new play in their repertoire, called *A Political Woman*. The author's name is not announced.

It is said that Charles Cartwright, who has only just returned to London from his Australian tour, will visit America next January.

Joe Weinman and Katie West, the former a member of the chorus of the Camille D'Arcy Opera company, and the latter of *Brooklyn*, N. Y., were married in Boston on Sept. 9.

A company has been formed in Houston, Tex., to rebuild the theatre now owned by Henry Greenwall. Major M. Loucas, Captain M. A. House, E. L. Combs, Manager Greenwall, Frank Cox and several business men are interested. Sweeney and Combs will have an interest of \$20,000 each, Greenwall \$5,000 and \$45,000 in stock will be taken by others. Improvements to cost \$22,000 will be undertaken next May, and the theatre will be ready for use in September, 1905. Mr. Greenwall is to have a lease for five years at \$5,000 per annum.



Carrie Roma, prima donna, is pictured above. Miss Roma is a California girl, well known in the literary and musical world. She is a graduate of the New England Conservatory of Music, Boston, and a pupil of John O'Neil and Alfred Kelliker, teachers of Lillian Nordica and Emma Nevada respectively. Miss Roma has left the *Tivoli Opera House*, San Francisco, to personally superintend the Eastern publication of her songs, and to establish herself with Eastern opera companies. Her first public appearance was made when she was a child of three years, and she has since been connected with standard opera and concert companies, among them the original Boston Opera company, Fowler's *Tableaux d'Art* Concert company, Donnelly and Girard's *Natural Gas*, Alfred Wilkie's Opera company, Eugene Sandom's *Tracadero* Vaudeville, and the *Tivoli*, San Francisco. Miss Roma possesses a gold medal presented to her by the people of Boston on her graduation. She is rather small, slight of figure, has large, expressive eyes, dark curly hair, and her voice, which is a sympathetic, powerful soprano, has great compass.

Edwin Wallace, of Mrs. John Drew's company, and Katherine Horan were married at Highland, N. J., on Sept. 10.

The new union railroad station at St. Louis was opened at midnight on Saturday, Sept. 1. The last train to leave the station was a special over the Chicago and Alton Railroad chartered to carry the Tony Farrell company from St. Louis to Kansas City. Besides the train crew there were aboard Tony Farrell, Jennie Leland, Minnie Emmett, Mildred Stevens, T. J. Meads, M. J. Kennedy, William B. Cahill, Murphy O'Hea, F. M. Gibbons, Frank Anderson and Emile Eimer.

O. H. Taylor, general passenger agent of the Fall River Line, notifies *The Mission* that the double service of that line was discontinued for the summer season of 1904 on Saturday. The steamers *Priscilla* and *Puritan* will remain in commission, and will leave New York from old pier 25, North River, foot of Murray Street, daily at 5:30 p. m.

George J. Appleton, manager for Nat. C. Gooden, returned to town last week after a long vacation.

Master Jack Lynn, who is playing the part of Buttons in *The Two Sisters*, is said to have made a hit in that character.

Harris Theatre, Pittsburg, has been closed by order of the Department of Public Safety, on the ground that portions of the exits were occupied by stands for the sale of various articles. The obstructions will have to be removed before the theatre can again be opened.

Oliver Jurgenson, tanned by the desert winds, arrived in town last week after a tour of the Pacific coast, and left again yesterday in advance of *The Amazons*.

Master Francis Gilmartin, late of the Beau Brummel, Jr., company, had a successful operation performed on his right eye last Wednesday, and is now in the New York Eye and Ear Infirmary, from which institution he expects to be discharged in a few days.

Elsie De Wolf, who was specially engaged for *The Raffle Shop*, has signed a contract with Charles Frohman for the entire season at the Empire Theatre.

Lena Herville is playing the leading female role in *Our Uncle Dudley*.

The one hundredth anniversary of the Holiday Street Theatre, Baltimore, occurred last Thursday, when Florence Bradley appeared in *The Captain's Mate* to a crowded house. Between acts II and III, Miss Bradley and her company sang "Old Hundred" to great applause.

George W. Denham has been specially engaged to play *Harvey Duff* in Walter Sanford's production of *The Shugram*, which began at Niblo's last night.

Linden and Roberts, managers of the Len Avenue Theatre, Brooklyn, gave a benefit for unemployed workmen of that city last Thursday.

John Coleman, the singing comedian, is said to have made a hit in *Old Glory*.

Fred Edwards, the stage manager, returned to town from the *ambush* last week.

Ernest Hopkins, formerly of the Union Square Theatre, whose summer residence is at Whitman, L. I., the other day took into custody a man named Max Hoffman, whom he said had insulted his family, and led him into Police Court clad with a chain-link. Hoffman pleaded guilty and was sentenced to three months' imprisonment.

THEATRE

CHICAGO.
The weather has been kind to the managers here during the past week and as a consequence the business at the theatres has been decidedly better. The season is now in full blast here and every theatre is open and doing well. Everything is wide open, including the crap games. "Punch" Wheeler is here and "Parson" Davies is with us, so we have no cause to complain.

CHICAGO, Sept. 17.
Little Roy began his starring career in Chicago at the Columbia last night in John D. Gilbert's new burlesque, "Off the Beach," and the house was simply packed. There is another great house to-night. The show and company have made hits and the entertainment is a novel and excellent one. Brown, Bowles and the star are bound to make a pot of money with it. It will certainly coin the dollars here.

The Keadies had an excellent house at Mooley's to-night. They gave "The Second Mrs. Tanqueray," of course we met Dodson. I fully agree with a reader who remarked after the second act that "Dodson was a peach." Next week Lady Clansbury will be presented. Next Goodwin finishes the season with a great big week at the Schiller, and E. B. Curtis opened there last night in Sam'l of Pusan to a good house. Cleveland's Minstrels follow next Sunday, and Ship of State, a new play, is to be produced there soon.

M. B. Curtis and Ben Stern have not been able to open, after a long wait. He intends making a great fight for it, he says in due time. The fifth and last edition of Aladdin, Jr., went on last night, and proved the best of all. Dangerfield's living pictures and the new features were well received. The extravaganza will soon be withdrawn for the Gaiety Girl.

Harrigan did a surprisingly large week at the Columbia. He has never done well here, but last week he filled the theatre. Wales and O'Keefe's new comic opera, "Athena," has been doing fairly well at McVicker's. The music is catchy and the plot is good. There are many good points in the libretto, but the cast is weak. A strong organization would make it go. I believe E. B. Curtis, who ended it has gone to New York, and E. W. Dodd succeeds him.

I think Frank Lane has a great big winner in "Shaft No. 2." It did a good week at the Haymarket, and opened well yesterday at the Lincoln Park. One of the actors filled up the other night and Arthur Frank Harty had to play part. It's a handy show to have the author direct. Katie Emmett opened well in Killarney at the Haymarket yesterday and Billy Barry follows next Sunday.

The "Jacobs" houses are all doing well. Harry Jacobs' company gave a fine production of "A Flax of Ermine" at the Alhambra yesterday. He goes next week to the Academy, where Dan McCarthy drew good houses yesterday in his new play, "The Pride of Mayo." At the Clark Street Theatre, Tony Pastor began his third and last week in Chicago to large audiences yesterday. McCarthy follows him. She is understood at the Alhambra.

The Power of Gold comes to the Lincoln Park next week—if you can believe "Punch" Wheeler. I can't. The vaudeville houses are all doing well, including Sam T. Jack's Madison Street Opera House and Empire Theatre, Frank Hall's Casino, with its continuous performances, the Lyceum, Olympic, and Park.

The Lincoln Temple roof garden and the chutes are both entertaining crowds of people. The first Forty Club dinner of the season will occur at the Washington next Tuesday afternoon. John W. Deane arrived from New York city yesterday afternoon, looking much better. He has plans for a good many people. E. A. Driscoll will reopen the old People's Theatre this week under the name of the Gaiety. The theatre is also open as a variety house.

Will McConnell made me a unique card. On one side I read, "S. D. Gregg, Jackson, Mich., stage carpenter, Universal Opera House," and on the reverse side "S. D. Gregg, Jackson, Mich., Boston First Congregational Church." He never loses a card, that way. Super on even goes to the Haymarket. The Academy has been doing finely under the direction of Will H. Barry. It has some of the attractions here.

Eddie Foy's printing is very striking. It should make a hit at the Haymarket. The prospects for a large business at the theatre this week are very bright. I like that because it makes a round of the theatres a pleasant task. "Bry" Hall.

PHILADELPHIA.

Philadelphia of New York.
The Philadelphia of New York is now in evidence, and that will open on Sept. 24 with Aunt Bridget.

The Men of '76 was so indifferently rehearsed last week as to cause comment among the patrons of the Chestnut Street Opera House. The Brooklyn Banding was the most ambitious production ever seen at the Empire. It had a splendid cast, and the company is in every way adequate. The receipts on the week were very large.

The other novelty last week was The Derby Mac, in which there are numerous horses. It packed the People's hall well. It is sensational, and carries a deal of interest through every act. The scenery is rich and profuse, and most of the company are good actors. Katie Brown, Belle Thoburn and Daisy Dixon took the honors.

The Grand Opera House closed Saturday, and with it the summer grand opera which has not made enough to pay claims. It is said this immense entertainment will cost a fortune next spring, and will be changed to a mammoth concert garden, such as were popular two years ago. Manager Monaghan will leave and is under contract to take charge of another theatre.

Business at the People's is far in advance of last season up to date, and the bill for the current week, The Children of New York, introduces N. S. Wood to a fine house this week. The Chestnut Street Opera House gives The Boston Humored Athenaeum company a grand send-off to-night, the attendance being heavy, and the company unexcelled in ability.

A Wild West show will all week at the Chestnut Street Theatre, and A Black Sheep has a good attendance this evening. The Side Show at the Empire will have a prosperous week if the opening is a criterion. Mrs. John Dewar at the Broad enjoyed fine audiences to the Road to Ruin, and is followed by the talented Kellar and his excellent wife, who will in turn give place to Princess Rosine.

delighted audience. Corinne follows, and opens her season with the strongest company Mrs. Kimball has ever housed. The National has had a good week with A Summer's Dream. Several of the specialties added the play season. Theaters Minstrels will have a winning week in this, their favorite home.

If the theatres of this city are, or can be, construed as any criterion of the state of business in general, then it is very certain that the times are fifty per cent in advance of what they were last year. EDWIN HUNTON.

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Pure Spun SILK SHIRTS with TIGHTS to match.
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Every shade in bright SILK HOSE.
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Teaches all the latest dances. Private theatre and teacher Professional Woman's Lounge. On stage with music. Address 411 West 14th Street.

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McDONOUGH OPERA HOUSE.
UNDER SAME MGMT. AS McDONOUGH HOTEL.
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Best reduced to \$2.00.
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FOSTER'S CIRCUIT.
PARK THEATRE, Niagara Falls, N. Y. Has one night stand in the State. \$10,000.00 now being invested.
NEW GRAND OPERA HOUSE, Alden N. Y. A. Foster Successor. H. A. FOSTER, Manager. Also looking for Holly, Modina, Larkspur and St. Catharines, Ont.
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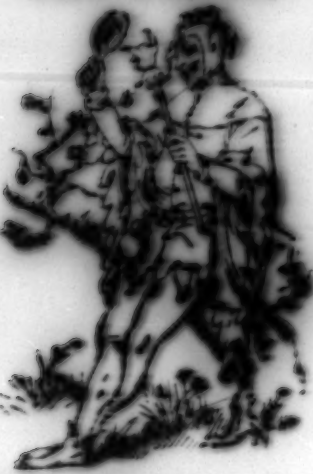
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THE USHER



Strict secrecy regarding the plot of Sardou's new play is maintained on both sides of the Atlantic. No details, so far as I know, have been published hitherto.

Through a private channel I am enabled to tell something about *Gismonda*, as Miss Davenport calls it, or *La Duchesse d'Athènes* as it will be known at the Renaissance in Paris, where Bernhardt will produce it this Autumn, following a revival of *La Femme de Claude*, which was put up there last night.

Gismonda is in four acts. The period is 1550 and the heroine is the last Duchess of Athens. Nerio II has just died, leaving the duchy to Franco, his nephew, son of his brother Antonio. The guardian of Franco is the Duchess Regent, who marries a young Venetian, Bartolomeo Contarini, son of the Governor of Naxos who is ambitious to sweep Franco's throne and if possible to obtain the crown of the Sultan.

But the Sultan objects and gives his support to Franco, who puts his aunt to death. This furnishes an excuse to the ruler of Turkey to invade Athens, which is thereupon placed under the dominion of the Ottoman Porte. These historical facts form the basis of the drama, which will slightly suggest *Thoussa*. The scenery for the Paris production will be reproduced from a description found in the Vienna Library.

Overheard in the lobby at the Empire: "Doesn't look like a leader of the House of Commons."

"No. He looks like a leader of the German."

The fervent search for "novelty" drives some of our newspapers to strange ends.

To the practice of printing the names of Tom, Dick and Harry as among those present at the first representation of a play there is now added a technical description of the drama written by the women on the stage and signed articles from the principal members of the cast describing how they felt during and after the performance.

Imagine an erudite critic writing of one of the actresses in *The Rattle Shop* that she was "a delightful creature in costume de grande dame" and *en de Nil satin*, with *laideur* down.

If dramatic reviewers are to be expected to indulge in modern's word pictures as well as to analyze the play and to criticize the acting, strange developments may be looked for.

Instead of studying them, Hauptmann, et al., and otherwise preparing for the exciting duties of the up-to-date critic's office, our self-driving advocates of the "new" school will spend their leisure moments at *Laideur's*, fantasizing themselves with the latest "creations" and "dreams" and things, in order to write understandingly of the gaudy shows in the glare of the footlights.

Boston does not like to see the living pictures; but one of its most conservative critical authorities is pained because the figures of the women used as models are not perfect in proportion. The Hub is nothing if not classical.

The trial of a case involving two pairs of night stage boots which a burlesque actress very properly refused to pay the maker for, is a subject that one of our great dailies gave nearly two columns to last week. The war in *Corn* sank into insignificance that day.

Don Boucault said many shrewd and witty things. A dramatist showed me a letter yesterday written by Boucault a dozen years ago, in which he said: "When young dramatists finish writing clever plays they begin to write successful plays." There's a world of wisdom in that.

The veteran John Ellsler sends me the following letter regarding the report that he is desirous to enter the Forrest Home:

"In the past number of *The Mirror*, under the heading 'Forrest Home Vacancies,' I had my name prominently and kindly recorded as a candidate for one of the present vacancies in the Home. I don't know who the author of this report may be, or how it originated; but I am free to say that there is not one word of truth in it.

I have a home, the home of my wife and children. Why then should I seek refuge in that admirable institution, the Forrest Home, to the exclusion and discomfort of others less blessed, and perhaps more deserving, than myself?

I have been accustomed to an active life from boyhood, and I mean to continue in this line of life until the Great Master calls a halt. No idleness and ease for me, whilst I am mentally and physically able to work.

Now, my dear Mr. Editor, will you kindly give these few lines a home in your ever welcome *Mirror* and so please and oblige.

Yours very truly,
JOHN A. ELLSLER, SR.

PHILADELPHIA, Sept. 21, 1904.

The report which Mr. Ellsler denies originated in the expressed determination of several of his lifelong friends to present his name to the Home's trustees. They will

doubtless be relieved to know that the brave and honored old actor is beyond the need of seeking an asylum in the institution founded by Forrest.

A literary man writes from Cincinnati: "It is a proof of the revival of interest in dramatic art, as well as the great popularity and general excellence of *The Dramatic Mirror*, when such a conservative institution as the Cincinnati Public Library chooses that journal as the only one of its class to file in its periodical rooms.

"Already *The Mirror* is being highly appreciated, and the attendants always recommend it to those who wish to keep in touch with what is best and most readable in theatrical matters."

Last week the annual convention of the Hoo Hooes was held at Kansas City. That the uninitiated may know who and what the Hoo Hooes are it is necessary to explain that they are a social organization of lumbermen.

At this convention the Hoo Hooes amended their by-laws so that hereafter no actors will be admitted to membership in the order. Up to this time but two actors have joined, although the organization is several years old.

The exclusion of actors from the possibility of becoming Hoo Hooes is a very grave deprivation, no doubt, although it is not plain why any professional who is not a stick should wish to join the brotherhood of social lumbermen.

My attention has been called to an article on the stage in this month's *Donahoe's Magazine*, a Catholic monthly, by the Rev. Mortimer Edward Twomey, a priest.

Unlike most clergymen, he takes a view favorable to the theatre. He suggests that instead of frowning at each other, the player and the priest should meet on a common ground, lay aside prejudice, and sit down as men to talk the matter over, and to learn how they can help each other to help their fellow men.

It is refreshing to find a clergyman speaking sensibly on the subject of the stage and differing from the majority of his sometimes narrow and bigoted brethren.

Nevertheless, I cannot see any special reason why the actor and the priest should get together for mankind's benefit. Religion is a matter of individual concern. The actor's business is to act and the preacher's vocation is to preach. Actor-preachers and preacher-actors have never been conspicuously successful.

The stage wields a powerful influence upon society. So does literature, and so do other forms of art. But it is foreign to their purpose to concern themselves directly with the work that belongs properly to the church.

A CHAT WITH SADIE MARTINOT.

"I see no reason why an actress should confine her starring tour to the United States."

The speaker was Sadie Martinot. The place, her luxuriously furnished apartments at 2 West Thirty-fourth Street. The time, last Friday afternoon.

"Mr. Figman and I intend to travel extensively and play in all the English-speaking countries just as Mrs. Brown Potter and Mr. Bellew do. We shall visit India, Africa, Australia, Great Britain, the West Indies, and even Hong-Kong in China. We are busy now carefully selecting a stock company, and we are also gathering together enough good plays to form a repertoire."

"We have several plays already in our possession, of which the principal is *Vandelay* and Stephenson's comedy, *The Passport*, and other plays are now being written for us. In *The Passport* Mr. Figman plays the part of an attaché of Legation. I, as a coquettish young widow, get into all kinds of scrapes from which Mr. Figman rescues me. The piece is pure high comedy. It has never been produced in England.

"This summer we went to France and Switzerland. While in Paris we met Catala Mendes, the *fin-de-siècle* poet, and he gave me a copy of his last novel, *La Maison de la Vieille*, which shocked me considerably before I had finished the first chapter. Among other interesting things, Mr. Mendes told me that the lioretto or *Leucavalle's* famous one-act opera, *I Pagliacci*, was taken from one of his stories, called *La Femme de Tabarin*."

"I didn't pick up any curios while abroad this time, but spent all my spare money on a number of new gowns, which I shall use in *The Passport*. Each one is a dream."

"We expect to open our tour some time in October in Providence, R. I. The date is not quite settled yet. A few weeks later we shall come to New York to one of the Broadway theatres."

ALBANY'S LARGE OPENING.

Probably never in the theatrical history of Albany, N. Y., has a season opened so well as the present one.

At the Leland four times last week the entire seating and standing capacity was sold out. The attractions were 1904. Keller, Marie Jensen, and *A Trip to Chinatown*. The Leland is practically new this season. Thousands of dollars have been spent in making it one of the handsomest theatres outside of New York City.

At Harmanus Bleecker Hall the business has been the largest that the mammoth house has had since the house was built in 1886. The policy adopted by Managers F. F. Proctor and C. H. Smith to unite the interests of the two houses has been an unqualified success.

Now two opera companies, minstrel companies, stars, or comedies are not booked to appear on the same night, and that gives a clear field for the benefit of managers and the public. Seven companies playing eight days this season had a gross of \$5,525, giving an average of \$725 each, which is certainly remarkable business for this early time.

GRAND THEATRE BOSTON

ENTIRELY UNAFFECTED BY BUSINESS DEPRESSION UP TO DATE EVERY WEEK A RECORD-BREAKER

A Few Coming Attractions

The management desires to thank all managers who responded to their advertisement concerning week Sept. 26.

WM. HARRY, JAS. O'NEILL, PETER DAILEY, RICHARD GOLDEN, WILLIE COLLIER, JAS. CONNOR ROACH, WARD & VOKES, ACHING THE PITCHMAN, COON HOLLOW, JOHN L. SULLIVAN, EDMUND COLLIER, EFFIE ELLSLER, PAWS TICKET 20, AND OTHERS.

There Are None Better

Address: HANFIELD & HAGEE, Grand Opera House, Boston.

SAID TO THE MIRROR.

MARIA CARMEN: "The announcement that Frederick Parkington and I will tour again this season in *A Duel of Hearts* is rather premature. I am, indeed, now negotiating with a manager to that end and it is quite possible that we may go out in that play, which was most successful last season. I have, however, only just returned to town and a press of private affairs has prevented me from attending to business matters."

S. T. KING: "The tour of Tim Murphy and his company so far has more than realized my expectations. We have been most successful in Springfield, Worcester, Providence and Boston. Henry Guy Carleton wrote the play, *Lem Kettle*, expressly for Mr. Murphy, and he has most happily fitted him in the role of Lem, the headful drummer and inventor. The New York engagement will begin next Monday at the Bijou."

HENRY GUY CARLETON: "I am in town for a few days only. To-morrow I go to Boston and then for a week to Hancock, Delaware County, where the scene of my play, *Lem Kettle*, is laid. I shall return to New York in time for the production of the piece at the Bijou Theatre."

W. J. FIELDING: "I am just off for Washington to prepare that city for Fanny Rice. Miss Innocence Abroad has been almost rewritten since the opening night here and we have every reason to feel satisfied with the business done. On cold nights the audiences were very large."

VERNONA JARVIS: "I shall join *The Passing Show* in Pittsburgh to play the part originated by Grace Fulkens. I had intended to rent this season and, as you know, I abandoned my contemplated starring tour; but the management of *The Passing Show* held out such tempting inducements that I accepted."

SAM KIMSTON: "Mr. Keene's season has opened splendidly. We have done a big business at the Grand Opera House all this week. Mr. Keene appears every season more and more to the intelligent class of theatregoers."

CHARLES H. PRATT: "When I started to organize the Marie Tassary Grand Opera company, the managers prophesied that I should lose money. As everyone knows, light opera costs much more to produce than a comedy, and a grand opera costs more to produce than a light opera. I can truthfully say, however, that I have made no mistake, and that the prospects for a good season is excellent."

ARTHUR C. ANTON: "The business of the French company has thus far been very satisfactory, and is far better than we looked for. At Seattle and Portland we played to crowded houses, and in places where we played last season in the West our business has improved."

JACKIE B. MACKAY: "My new play, *The Side Show*, has caught the fancy of the public. I have not had one losing night since I opened at Rich. Mo. I do not play Fischberg on account of the theatre there having been condemned, and shall use the owners of the house for damages for not having notified me in time. I advise any companies that play the Eastern country and carry scenery to remember that the owner charged a double what it cost, and the Boston and Maine Central Railroad make no exceptions. It cost me \$60 a day for the first few jumps, but I carried all three acts. I shall use a car next time."

JACQUES KROU: "Roland Reed expects to produce *The Politician* this week. The play is by Sydney Rosenfeld and the late David D. Lloyd. Mr. Reed began his career in Des Moines with *Let Me Your Wife*."

R. A. RANNEY: "How do I evolve my libretto? That's hard to say. I keep my eyes and ears open and try to discover exactly what kind of humor appeals to people. Of course what will make a Boston man laugh will not, sometimes, raise even a smile on a New Yorker's face, so an effort must be made to please every one."

F. C. WATKINS: "A country author called on me yesterday. He said the object of his visit was to sell me six comic operas, all of which he said he had written during the past summer. I don't mind listening to a modest author's opinion of his own games, but when it comes to springing operas on me wholesale, I draw the line."

Edgar L. Davenport is in the city, and can be addressed at this office."

REFLECTIONS.

Henrietta Lee is receiving praise for her work in the character of Martha Howard in *The Two Sisters*.

Mr. and Mrs. Kendal, accompanied by their daughter Dorothy, arrived in New York last week on the *Tenonic* and left for Chicago, where their tour opened last night in *The Second Mrs. Tanqueray*.

Augustin Daly has engaged Cissy Loftus, the talented young London music hall mimic and singer, to appear in his company in ingénue roles. Mr. Daly has also engaged Miss Loftus' husband, Huntley McCarthy, a son of Justin McCarthy, and formerly himself a member of the House of Commons, as a translator and adapter. Mr. McCarthy is a linguist and has written several comedies, the most prominent of which is *The Candidate*.

W. B. Richardson, formerly stenographer for H. C. Miner, indicted for stealing jewelry, pleaded guilty before Judge Martin last week. Sentence was suspended.

A man signing his name as L. Davis has been giving bogus passes to barkeepers in Philadelphia on the Bijou Theatre in that city.

H. C. Miner has sued William R. Keller, publisher, to recover \$465 upon a promissory note given for payment of rent of the premises at the corner of Thirtieth Street and Broadway. The note was protested when it fell due.

Anna Robinson was warmly greeted by friends at the Harlem Opera House last week when she appeared in *A Temperance Town*. A large number of flowers sent to her were displayed in the lobby of the theatre.

A man in the orchestra at the Casino fainted last Tuesday night during the second act of *The Little Trooper*. A doctor seated near by attended the man, and said he was suffering from indigestion. He quickly recovered and left the theatre.

Sadie Martinot and Max Figman will begin their starring tour in *Stephenson* and *Vandelay's* comedy, *The Passport*, which is said in some respects to resemble the story of *My Official Wife*, in Providence, R. I., on Oct. 5.

Turner Opera House, at New York City, N. Y., was burned the other day with a loss of \$50,000.

Mabel Haines, of *The Wizard* company, was caught between two trolley cars in New York the other day and seriously hurt.

Marie Burroughs has secured the American rights to *The Prodigate*, by Pinero, and will produce it this season. Her tour will begin at Detroit on Oct. 15.

Manager Myron R. Rice, of the Potter-Bellows company, writes that he has made several changes in the company. Henry Chanfran has replaced Frank Holliston, and Helen Lowell has succeeded Lillie Leigh. Minnie Monk was no longer needed, as Theresia Raquin has been dropped from the repertoire. "My salary list has increased with these changes," writes Mr. Rice. "Business has been very good, though not big, owing to the terrific heat."

J. H. Laine, manager of the Frothingham at Scranton, Pa., was in the city last week. Mr. Laine is making a decided change in that town, which with its tributary population of 100,000 will soon develop into a three night stand. The Frothingham is run on a metropolitan policy, and its business thus far this season has been gratifyingly large.

Harry Carson Clarke closed a season of fourteen weeks at Manhattan Beach, Denver, on Sept. 4. He played a large range of characters. Mr. Clarke was presented by Captain Bethel, owner of Manhattan, with a handsome roll-top desk and chair for his office, also with a very fine cane.

William K. Leighton has resigned the management of the Nassau, British Columbia, Theatre, and it is now run by its owner, William Maher.

Thomas G. Leath is leave of the Academy of Music as well as of the Richmond Theatre at Richmond, Va.

Lawrence Williams says he will retire from the cast of *Slaves of Gold* on Sept. 29.

Rhita opened her season at Haddon, N. S., in *Much Ado About Nothing*, and was received with great favor by the press of that city.

J. V. Gottschalk has resigned as business manager of the Madison Square Garden.

T. J. Reynolds has been appointed superintendent of Madison Square Garden, to succeed the late Benson Sherwood, whose assistant he was.

IN THE CITY

We might say that the regular season opened in earnest Monday evening, as, although the popular season has been going on for some time, the regular season has not yet begun. The first night of the regular season was Monday evening, when the popular season was in its full swing. The regular season is now in its full swing, and the popular season is also in its full swing. The regular season is now in its full swing, and the popular season is also in its full swing.

It is a fact that the regular season is now in its full swing, and the popular season is also in its full swing. The regular season is now in its full swing, and the popular season is also in its full swing. The regular season is now in its full swing, and the popular season is also in its full swing.

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BALTIMORE

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MINNEAPOLIS

At the Grand Opera House Daniel Sully and a well-balanced cast have the Willoughby to a fair and good audience. Strong counter attractions undoubtedly interfered with the house, as Mr. Sully is a favorite with local theatregoers. The performance was smooth throughout. Mr. Sully gave a dignified and pleasing representation of the role of Willoughby. The Frank Roberts of William H. West, an admirable piece of work. Mrs. Sully was effective as Mrs. V. V. Burr. Florence Madison made a sweet Cicely. Charles E. Liddell, Frank H. Allen, C. Jay Williams and Baby Ethel deserve special mention. Potter-Bellows co. 17-18.

The regular season at the Bijou Opera House was opened by Charles H. Vale's Devil's Auction after-noon and evening, to a two immense audiences. Manager Vale has spared no expense to make this production one of the best of its kind. The scenery is beautiful and the costumes gorgeous. The cast is well adapted to the work required of it. The Derby Winner co. 17-18.

At the People's Theatre the stock co. opened a week's engagement in Taken from Life to fair business. Nettie Bourne as Kate Denby gave an admirable performance. Sam Morris appeared as Timmy to decided advantage. The work of Paul C. Dwyer, who has been in the stock co. for some time, was a fine piece of work. The living pictures were a beautiful and pleasing feature.

Adah C. Richmond has severed her connection with the People's stock and has returned to New York City.

Sam Morris, a member of the People's stock co., has been re-engaged by Manager Sterling.

James Harrison, formerly stage manager for the People's Theatre, has opened a school of acting in this city, and is meeting with considerable success.

LOUISVILLE

The Masonic Opera Co. with Conroy and Fox in the farce comedy, "Not Tamed." The Charity Hall was presented at the Grand Opera House 10-11. Benjamin Howard, Morgan (singer), Roscoe Wheeler, and Mabel Strickland of the co. deserve special mention. The work of Paul C. Dwyer, who has been in the stock co. for some time, was a fine piece of work. The living pictures were a beautiful and pleasing feature.

Maria Jansen in her new play, Miss Dynamite, was at the Grand Opera House 7-8. The play was favorably mentioned by the local papers, and the star and her co. deserve special mention. The work of Paul C. Dwyer, who has been in the stock co. for some time, was a fine piece of work. The living pictures were a beautiful and pleasing feature.

The management of the Avenue takes a new departure in offering its patrons a wonderful entertainment. The regular season at the Grand Opera House, a good one, is now in its full swing. The regular season at the Grand Opera House, a good one, is now in its full swing.

There was quite a boom during the past week in subscription seats for the Daily co.'s engagement at the Auditorium.

Kathleen Kerrigan is visiting relatives in Indiana. Since her marriage she has blossomed into a charming young girl, and she is now a member of the Grand Opera House, where she is playing to a large and appreciative audience.

Sells Brothers' Circus did a very large business here 1-2. At the last social session of the local lodge of Elks A. L. Field presiding, a social evening, a large number of guests contributed to the pleasure of the evening's entertainment.

Manager's announces a preliminary season of five weeks at prices ranging from 15 to 50 cents. Among other announcements are The Prodigious Father, Joe Ott in The Star Gazer, and Playmates. The regular season at the Grand Opera House, a good one, is now in its full swing. The regular season at the Grand Opera House, a good one, is now in its full swing.

Margaret Mather, now Mrs. Pabst, is rusticating at the neighboring resort, French Lick Springs. A correspondent refers to her as "growing stout and looking quite the matron."

CHARLES D. CLARKE.

CHARLESTON

The unprecedented hot wave now passing over the South has been a great boon to the theatre. The regular season at the Grand Opera House, a good one, is now in its full swing. The regular season at the Grand Opera House, a good one, is now in its full swing.

Owing to a delayed train and the prevailing hot weather, the regular season at the Grand Opera House, a good one, is now in its full swing. The regular season at the Grand Opera House, a good one, is now in its full swing.

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PROVIDENCE

All our theatres are now open and everything is ready for a prosperous run. At the Providence Opera House 6-7 Tim Murphy appeared in Lem Kettle, and from an artistic point of view, scored a success. The audiences though very small, seemed deeply interested in play and players. Mr. Murphy was seen to good advantage in the title role, and had a clear conception of the character. Dorothy Sherille made a graceful Barbara, and the various members of the co. were excellent in their respective parts. The play, aside from being well played, was beautifully mounted. Thomas G. Seabrooke and a good co. presented Thomas at this house 10-11 to well-pleased audiences. The Pro Tem co. 14 for the rest of the week with a good 10-11 audience in attendance. John L. Sullivan 17-19; Wang 20-21.

B. F. Keith's Opera House opened its season 10 to a good house. During the summer vacation painters, decorators, and electricians have been at work beautifying the house. Everything has been newly painted and brightened up. The stage and the auditorium have been given a new look. The new carpet, and the ladies' reception room provided with new carpets, draperies, and artistic furniture. The programme selected for the opening week comprised a series of living pictures, put on exactly the same as at Mr. Keith's New Theatre in Boston, and were magnificent. In addition to the pictures a strong vaudeville bill was given. Pete Dwyer in A Country Sport 17-18.

At Lothrop's Opera House 10-11; Barton Tucker and the stock co. presented Kly-Ya A. Barton's romantic drama, A Mountain Pink. Miss Tucker was seen in a role entirely dissimilar to any in which she has ever appeared at this house, and her work was favorably received. A new series of Living Pictures followed the drama. Attendance good. Harry B. 17-18.

The London Belles Barter co. gave a good variety entertainment to fair houses at the West-ninth Theatre week of 10. Gus Hall's New York Stars 17-18.

During his engagement at B. F. Keith's Opera House 10-11, Raymond Moore, author of "Sweet Marie," sang for the first time his latest composition, "Dear Louise." John Hagerty was here in advance of A Country Sport; also P. J. Kennedy, of the John L. Sullivan co.

Sadie Stringham made a hit here last week by her clever portrayal of Miss Bucker, the country woman with lots of talk. In Lem Kettle, Clara Thropp played the wife, Blindy, in a manner that won for her many loud words of approval.

John T. Fynes, brother of J. Austin Fynes, of the Union Square Theatre, well known in newspaper circles, was the manager of Keith's Opera House 10-11, and assumed his duties last week. He is a number of years ago was on the editorial staff of the Boston Herald, and later on the New York World.

G. E. Lothrop and Frank Moore were seen in Springfield, Hartford, and New Haven 10-11. There was great inquiry as to what the cast of these cities portends.

ATLANTA

At the Grand Theatre an audience of large proportions 6. The performance was a pleasing one. Harry Watson, in his old part, Ambrose Bush, made his mark, and is probably one of the funniest German dialect comedians on the stage. 6-10-11 billed the town well, and naturally the audience that gathered there expected something above the mediocre, but, sad to remark, they were sorely disappointed. Probably Joe Ott, in the Constitution the next morning, put it all in a nutshell when he said "the least said about it, the better."

Down in Dixie comes 11, and is to be followed by The Girl I Left Behind Me 12-13. From the several "rocky" attractions that have just come to us, Joe Ott explained would be nothing but good ones, because Klaw and Erlanger would do the booking, it is only reasonable to suppose that these gentlemen have not booked such strong attractions as people charged them up to be, at any rate, I think they are good friends, Joe Ott, will agree with me when I say that Klaw and Erlanger have started us out with the finest attractions ever before sent us.

Otis Harlan's Southern tour in A Black Sheep is to begin in Norfolk, and I am pleased to remark that he will come to here, and that he will find his attraction a most successful one in the city. Joe Ott is rapidly working his way southward, and I understand that his play, The Star Gazer, is as well liked as himself.

The Cotton States and International Exposition is progressing nicely, and when the big gates are swung open there will be an enormous crowd of visitors present. The Exposition is a most successful one, and it is not for the first time that the Government building for the United States Government is to be erected.

The Exposition directors have furnished your correspondent with the appended list of stars and managers who are to play here during the Exposition. They are to play here during the Exposition. They are to play here during the Exposition.

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P. S. We have no living pictures.
P. P. S. Money loaned at 240 per cent.

ALABAMA

CALIFORNIA.

OSKANA.—MACDONOUGH THEATRE (Charles E. Cook, manager): The Frohman Empire Theatre co. opens in four nights and meantime, advance sale good. Oskana is growing as a theatre town. Cherry's And is the next attraction.—**PEOPLE'S THEATRE** (A. W. Benson, manager): George F. Murphy and co. in U and I, week of 2, to good business.

[illegible]

Thomas H. Burton's "Masthead" comes across as a well thought out and carefully planned production with his Edward III. It is definitely a more fitting play and has more historical and national significance than was necessarily good. The production was well planned and the acting was good. The production was well planned and the acting was good. The production was well planned and the acting was good.

WOLFENBUTEL—**JACOBUS GRUBB HENCK**:
Wolfe County on ground a most successful wolf
hunter. The co., a very close one, was
secured by him and others. On a Wolf, with a
dark coat in the this role, was estimated by an
expert that find the chance.

SOUTH SIDEWALK—Hoyt's Crane House
R. Hoyt, manager; Thomas Kane in Louis N.
a good house & The Spider and Fly co. to a
house in.

MIDDLE TOWN.—Gossip: The Middle town open for the season is with Eugene Tompkins Black Creek co.—John O'Brien, formerly of the Peck and Parsons co., was married recently to Miss Mary Walsh, of this place.—Mollie Ellinger

COLORADO

FLORIDA

GEORGIA

FREE HOUSE
open every day

REFERENCES

—WALTER DUNN
The Grand

After May 1990

**—GAMES OPEN
to The Charity**

JUDITH FORREST (19)

1990-1991: 100%
 1992-1993: 100%

●—TICK MARK

... ..

100

But the club drew

BURLINGTON—Graham Greene House (Charleslin, Nichols and Co., managers): The sign contest at the Grand will begin at 5 daily.

DR. AUGUST LUNA—Guests: Gracie Horne; Alice and O'Connell, houses and managers; Sister Wedding co. 7; good performance; fair home. General J. B. Gordon of Liberty Hall at, George...

LOUISIANA

NAME.

ed. Boy co to fair

Commercial Program

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1997: Congress

RE—ACADEMY OF

1978 Dodge
Wentz 6 speed

Abstract

BRUNNEN —

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New York

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excellent.

CB.—Green Hill

new version of *The Doctor* packed the house.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, SEPTEMBER 22, 1909

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—SUNDAYSON.
AMERICAN THEATRE—THE PRINCE OF DREAMS, 8 P. M.
BOJOU THEATRE—PARRY RICH.
BROADWAY THEATRE—DE WOLF HOPPER.
CASINO—THE GAY GAY, 8:15 P. M.
DAILY'S—THE GAY GAY, 8:15 P. M.
EMPIRE—THE GAY GAY, 8:15 P. M.
FOURTEENTH STREET—SEBUCK OIL.
GARDEN THEATRE—1202, 8:15 P. M.
GRAND OPERA HOUSE—GEMMA BROADBENT HENDRICKS, 8 P. M.
HERALD SQUARE—RICHARD MANFIELD.
H. E. JOHNSON THEATRE—MY FIRST BRIDE.
LUXURY THEATRE—THE VICTORIA CROSS, 8:15 P. M.
MILTON—THE TIE OF LOVE, 8 P. M.
TINY THEATRE—VARIETY.

AMPHION—IN OLD KENTUCKY.
AMPHION PARK—IN OLD KENTUCKY.
COLUMBIA THEATRE—THE GAY GAY.
COL. HENRY PARK THEATRE—STACY BOND.

NO CAUSE FOR ALARM.

FEARs have recently been expressed even by distinguished actors and prominent managers that there is danger to the theatre from the encroachments upon its domain by music halls, and from the introduction upon the stage of animals, machinery and notorious persons of both sexes who have no excuse but their notoriety for venturing before the public by this medium. History repeats itself as to the theatre as it does in other things.

In the satirical efforts of some of the old exponents of Addison and Steele's period are found many references to freaks and prodigies and strange mechanical devices in the theatre, and these excrescences provoked then as they now provoke the heartiest condemnation from artistic viewpoints. That there is always a recurrence of such things is shown by Dr. DOUGLAS in his "History of the English Stage," in which he says of the period at the close of the seventeenth century:

"The century closed ill for the stage. Congreve's play, *The Way of the World*, failed to give it any lustre. Danvers, tumbler, clown and quadrupeds were called in to attract the town, and the elegant in the Great Hall, at Fleet Street, 'drew to each an extent that he would have been brought upon the stage but for the opinion of a master carpenter that he would pull the house down.'"

Feminists have short memories. There is nothing to be gained by deploring the present craze for the animal in the theatre, and it is certainly illogical to declare that dramatic art is in danger. This is a matter that will right itself. Artistic endeavor is by no means dead, and side by side with *fin de siècle* extrinsicities we see dramatic effort and realization worthy of the highest praise.

Until an IRVING, a DUNE, a MANSFIELD or other players wedded to high types shall introduce misproportion, there will be no cause for alarm. Such artists continue to pursue well-defined methods on the best lines, and they will have successors, as they themselves have succeeded the great of other times.

As to "dancers, tumblers, strong men and quadrupeds," they will always have their places in the general economy. But they will not steadily have places in the theatres.

PERSONAL.

REHAN.—Ada Rehan has been visiting Mrs. Marston Whitin, of Whitinsville, Mass., since her return from abroad.

ST. HENRY.—Jeannette St. Henry, who was leading soprano with De Wolf Hopper for two seasons, has been engaged for the Pauline Hall company to play an important role in *Dorcas*.

HALE.—Walter Stearns Hale returned from Europe on Wednesday last. Most of his time abroad was spent in Germany, although he visited Holland and England. Mr. Hale saw a great number of dramatic performances during his trip, and made a number of sketches. He is to be a member of the Lyceum company this season.

BARNES.—J. H. Barnes has returned to New York. He passed the greater part of the Summer in Chicago, where he was a member of Joseph Brooks' stock company. Mr. Barnes will remain in this country, although he has not made arrangements for the season.

HOLLAND.—E. M. Holland on Sept. 8 celebrated a birthday and the nineteenth anniversary of his marriage.

DELLASCO.—David Dellasco has returned from San Francisco, to which city he was called by the dangerous illness of his mother, who is recovering.

WILLIAMSON.—J. C. Williamson, the Australian manager, sailed for Europe on the *Columbia* last Thursday. On Wednesday evening, at the Gilbey House, he gave a supper to friends. Among those present were Frank W. Sanger, Charles Frohman, H. G. Sey, Marcus R. Mayer, Robert Dunlap, William Rosen, Frank Robinson, Henry Dacian, and Professor Herrmann.

DODSON.—The value of the engagement of J. E. Dodson for the season at the Empire was demonstrated forcibly by his pronounced success as Mr. Kaber in *The Rattle Shop*. He acted this difficult part with a finish and skill that augurs well for his future as a member of Charles Frohman's stock company.

DAVENPORT.—E. L. Davenport's engagement to support Carrie Turner is off, as Miss Turner has decided not to begin her tour until November.

BENNETT.—Johnstone Bennett saw the first performance of *The Rattle Shop* from a box. Other occupants of boxes were Daniel Frohman and his sisters, Mrs. Frank W. Sanger, Mrs. Thompson (Kitty Cheatham) and her husband.

BARLOW.—Billie Barlow, who was a favorite at the Casino in the old days, has now so many engagements in London that she was compelled to decline an offer from A. M. Palmer, and E. E. Rice to appear in *Little Christopher Columbus*.

BRADY.—W. A. Brady will personally direct the rehearsals of *Satan Vane's* melodrama, *The Cotton King*, which is to be produced at the Bowdoin Square Theatre, Boston, on Oct. 8.

BELL.—Mr. and Mrs. Charles J. Bell returned from the Blue Ridge mountains last week. They left for Rochester on Saturday to visit friends there for a fortnight. Mr. Bell has been in training for his season at the Lyceum. Tennis playing has reduced his waist measure six inches.

HENRY.—Joshua Henry, of *The Mirror's* business staff, left last Wednesday for Clifford's Volcanic Springs in New Mexico. Mr. Henry visits these famous springs for his health.

O'NEILL.—James O'Neill's season has opened auspiciously, and his change from romantic drama to tragedy is meeting with the approval of the press and the public. His *Virginian* is described as a noble piece of work.

HACKETT.—An Omaha paper, speaking of James K. Hackett, who plays the title role in Mr. Barnes of New York this season, says: "Mr. Hackett has admirable qualifications for the part. Tall, broad-shouldered, graceful, with a handsome face and a robust voice, he makes his Barnes a gentleman, which Mr. Gunter somehow failed to do. He is the son of that famous Hackett whose name was a household word when Falstaff were upon the earth, and his career will be watched with interest."

VALLIAN.—Marie Vallian left for Chicago on Saturday to join M. R. Curtis' company. Miss Vallian played in *Sam'l* of Poon during its recent run at the Standard Theatre.

THORPE.—Courtney Thorpe was a passenger by the *New York* which arrived early Friday evening and broke the record from Southampton to this city. Mr. Thorpe enjoyed a pleasant holiday in England.

IVES.—Alice E. Ives is greatly pleased with the result of the production of her play, *The Great Brooklyn Handicap*, in Philadelphia last week. Managers Worrell and Taylor, of the Empire Theatre, have written her a letter in which they say: "The Great Brooklyn Handicap is an unmistakable success from every point of view, and we congratulate you heartily."

OFF THE BARTH & CO.

The first venture of the American Travesty Company, of which Sherman Brown is manager, and George Howles, business manager, introducing Eddie Foy as a comic star, was launched in Milwaukee last week with every sign of great success.

The vehicle is *Off the Earth*, called a "fantastic operatic travesty," of which Tim Mason has already given a sketch. The audience on the first night filled the Davidson Theatre, and the business was large throughout the week.

Eddie Foy was greeted like a conqueror, and it is said that he never was funnier than in his new part. Louise Montague, Sadie MacDonald, Madeline Morande, Lillian Hawthorne, Kate Vart, Helen Montyn, Joseph Donner and the other prominent members of the company were also received cordially.

The piece is most sumptuously staged and costumed. All the scenes, which were painted by Gates and Morange, of Chicago, are fine, those called "Cloudland" and "The Fairy Forest of Phosphorescent Fungi" being especially beautiful. There are many musical numbers that it is predicted will become very popular, one of them being "When the Moon is Turned on Full." The production is a monument to the stage manager, Gerard Coventry.

Mr. Foy developed pantomimic and comic talents unexpected of him. His part exactly fits his peculiar methods. One of his songs, "A Combination Freak," was whistled on the street the night after the production. One of his "business" bits was an aerial ride on a bicycle with the moon as an objective point. There is hardly a feature of the production that is not warmly praised by the Milwaukee press.

JACK AND JILL.

Shaw and Craig's new farce-comedy, *Jack and Jill*, was first produced at Wichita, Kan., on Sept. 1, and the managers write that it is a success.

The story of the farce deals with one Josiah Dobson, an aged widower with an adopted daughter and a ward. Previous to the opening of the play he had entered into a compact with an old army friend, Colonel Simon Trotter, who, having twin sons, Tom and Jerry, agreed that the young men and women should marry at the proper age. A sister of Dobson is to fall into a legacy of \$20,000 provided she does not marry. Dobson is informed that the twins will call on him in disguise. Jack and Jill, a firm of lawyers and detectives, learn that under certain circumstances Dobson is to come into possession of the \$20,000, and they call on him in hope of getting him as a client. Their eccentric actions lead Dobson to believe that they are the twins disguised, and complications result.

Jack and Jill, suspecting that they have been mistaken for others, take advantage of the situation and keep up the deception, while the twins appear disguised as a tramp and a soldier. Finally the twins solve matters by throwing off their disguises.

The company includes Walter W. Craig, John W. Horner, Sam T. Shaw, W. H. Van Etten, S. H. Griffith, Nellie Maine, Kate Davenport, Lizzie James and Little Anne Jones.

THE NEWSBOY FESTIVAL.

The New York Newsboys and Stationers' Protective and Benevolent Association held its fourth annual summer festival at Lion Park on Friday evening. The event was one of the happiest in the history of the association. Bernard Hodge managed the floor, assisted by Alexander Rogers and P. J. Schumacher, while F. J. Ryan, H. Ross, M. S. Griffin, and J. Gross were the four committeemen. The officers of the association are Thomas F. Martin, president; Robert Grant, vice-president; J. P. Week, treasurer; J. F. Jackson, secretary; J. E. McBride was chairman of the reception committee.

MR. ABRAMS' COMPANY.

"I have now five companies out," said E. J. Abrams yesterday. "and Paul Dresser will go out in *The Green Goods* Man early in December. Lewis Morrison has had a most successful opening and has played *Fant and Richelieu* both. The phenomenal success of the Western Fant company, headed by Rosabel Morrison, was a great surprise to me. At Waterbury, where the company played against Forepaugh's show, they turned people away."

THE KANSAS CITY AUDITORIUM.

The Henry Brothers have disposed of the Kansas City Auditorium to John D. Graham in exchange for a number of lots at Midway, N. J. The property which comprises the Auditorium hotel and Opera House is valued at \$450,000. The National Bank of Commerce holds about \$200,000 first mortgage bonds against the property, and may sell it under foreclosure within a month.

A NEW ASSISTANT SECRETARY.

Theodore Runley, who was identified with Lawrence Barrett's management for many years, has been appointed assistant secretary of the Actors' Fund. Mr. Runley enters upon the duties of his office this week. Lester S. Gurney, who has occupied the post of assistant secretary since the death of R. A. Baker several years ago, resigns in order to enter into the theatrical business.

THE SEARCH LIGHT.

John A. Stevens is the author and owner of a play called *The Search Light*, which he produced at a matinee in England a year ago for the purpose of copyright, and which was duly copyrighted in this country two years ago, although the play has never been produced here. The title, which is Mr. Stevens' play is figurative as it relates to the story, has been used by persons in the West without authority.



AS YOU LIKE IT.

This will be a regular Sardon year in Paris. Four of the famous playwrights' pieces will be running simultaneously at different houses. There will be a revival of *Madame Sans-Gêne* at the Vaudeville; a revival of *Non Sans Villagers* at the Théâtre du Gymnase which, by the way, has passed under the management of Carré and Fourné; an elaborate revival of *Don Quichotte* at the Théâtre du Châtelet, and *Gemma*, or the Duchess of Athens, the new piece he has written for Sarah Bernhardt, at the Théâtre de la Renaissance.

Sardon's royalties last season from the French performances alone of *Madame Sans-Gêne* are said to have amounted to \$10,000. His yearly income from the foreign rights to his plays is said to be about \$20,000, which would give a grand total yearly income of \$30,000, or three-quarters of a million francs. This is not difficult to believe, for the dramatist spends a great deal of money—probably to make up for the days when he had none to spend—and he lives in princely style. His country place at Marly-lez-Liège, which was a royal residence and which he purchased from the French Government, cost him \$30,000. He has a villa at Nice and an apartment in Paris. Sardon is on the top of the steep ladder which so many ambitious playwrights are trying to scale. But as the philosopher says, there is always plenty of room at the top of the ladder. It is only at the bottom that it is crowded.

The latest music hall hit in Paris is *La Revue Du Châtelet* at the Concert des Ambassadeurs. The scene represents a lady's bedroom, and the fair occupant, when the curtain rises, is discovered in bed. After her maid has brought her chocolate, she rises, appearing in a short pale blue silk chemise, cut short at the sides, and a pair of black silk stockings with dainty colored garters. She takes up her stays and prepares to put them on, but is prevented by the arrival of her hairdresser. A second attempt to dress is interrupted by a visitor who claims admission by sending in a cheque as a visiting card. His offering is not considered large enough, but he writes another cheque, and finally places the whole of his fortune at the lady's feet. While all this is going on, the various articles of the lady's underclothing, including a pair of elaborate lace "handers," hang on a screen in the background.

Three seasons ago when in De Wolf Hopper's company in *Castles in the Air*, Thomas Q. Sealbrooke fell and hurt his leg. A year ago Herbert Cripps, Hopper's stage manager, met with a sprain accident and lost work. Ben Stevens was thrown from his carriage and injured. John W. McKinney is now having a fence built around himself.

Although Madeline Pollard has cancelled her starring contract with Nelson Roberts I understand that she has not abandoned her intention to invade the stage. Until a few days ago Mr. Roberts was sure the company would organize and go out as arranged. At the eleventh hour, however, Madeline Pollard sent for her manager and asked him to release her, saying she had received another and more advantageous offer from one of our leading managers. Out of respect for the manager I withheld his name, for it is evident that the woman's claim is unfounded.

TO CORRESPONDENTS.

LETTER TO THE EDITOR.

DAUGHTERS OF EVE.

New York, Sept. 22, 1909.

To the Editor of the *Dramatic Mirror*:
Sir—The statement made to your writer, "Dramatic Mirror," in this week's *Mirror*, that Alfred Delpit's story, *Daughters of Eve*, contains the same fundamental idea as that of the play *Daughters of Eve*, which A. E. Lawrence and I have written for Mr. Lawrence, is a serious misstatement. It is untrue to state the truth of the idea, that "there is nothing new under the sun."

It was equally untrue to state that such a comparison as the existence of two stories, "new play," the other "old," should have caused the attention of authors. I would much like to know the date of the publication of Mr. Delpit's story, as the plot of *Daughters of Eve* was worked out more than fifteen years ago—a fact of which I have ample corroborative proof.

From the very first journey of *Daughters of Eve* given, I claim that the mechanism and development of our play are entirely different. "Daughters of Eve," in my opinion, not justified in its remark: "The story is very similar, I believe."

Yours truly,
JOHN A. STEVENS.

COMMENT.

Boston Herald.

Twice recently that most interesting journal, *The Dramatic Mirror* of New York, has been obliged to devote to twenty-four pages to accommodate the press of news and advertising matter.

Boston Herald.

This *Dramatic Mirror* of New York contains the first installment of its most important compilation for the present season. We are indebted to it for much of our information published this week concerning the operations and engagements of well-known actors.

Baltimore American.

This *Dramatic Mirror* of New York is publishing a comprehensive record of the theatrical organizations of the season.



Serial e—The Bauble Shop.

Play in four acts, by Henry Arthur Jones. Produced Sept. 13.

Vicount Clivebrooke..... John Drew
The Earl of Surum..... C. Leslie Allen
Hon. Charles Twiss..... Arthur Byron
Sir John Stradbrooke..... Guido Marburg
Mr. Stouch, M. P..... Harry Harwood
Mr. Peter Sumner, M. P..... Frederick Strang
Hon. Matthew Keher..... Lewis Robert
Mr. Rudy..... J. E. Dodson
Mr. Hiss..... Joseph Humphreys
Dennis..... Frank E. Lamb
Gussie..... Agnes Miller
Lady Kate Fennell..... Elsie De Wolfe
Lady Hollenden..... Kate Meek
Jessie Keher..... Mand Adams

Mr. Jones' play, *The Bauble Shop*, resembles an inverted mushroom, in that it is large at the bottom and small at the top. The first act lays a substantial foundation, upon which the second act begins an adequate structure, but the remaining two acts dwarf and mar the excellent work of preparation.

The play is extremely clever. It professes to be a "purpose-play" in the preamble, but it degenerates into an ingenious specimen of theistic construction, where the logical conclusion is transformed into the conventional "happy" ending that the public is supposed to require, and where persons whose counterparts in real life would go their separate ways bearing burdens of sorrow are made to "live in peace and die in a pot of grease" in the good old irrational fashion.

It must not be supposed that *The Bauble Shop* on this account is not an interesting drama. It offers, however, to the close observer a curious illustration of Mr. Jones' method of selecting an unconventional theme and treating it in a conventional manner. In one sense, at least, he offers the most striking example of an author who stands for a compromise between the old style and the new tendencies.

Mr. Jones' skill has cloaked the improbability of some of the situations and has given something approximating verity to several characters that are cleverly contrived rather than truthfully drawn. Once the spectator yields to the illusions this experienced dramatist aims to produce, the piece and its personages become plausible enough for the purpose.

The central figure of *The Bauble Shop* is Lord Clivebrooke, who is a cabinet minister and the leader of the dominant party in the House of Commons. He has lived rather a gay life and has become a cynic, if not a philosopher. To escape some roughs in the street at night he has taken refuge at a toy bazaar, owned by a radical member of Parliament named Stouch, who is prominent in the Opposition. There he has met Matthew Keher, a drink-craving inventor, and his pretty and unsophisticated daughter Jessie. Clivebrooke is struck with the girl's charms, and in the first act, the scene of which is his residence, he sends for her and her father, wishing to make some acknowledgment of their hospitality. The leader's father lectures him upon his past petticoat adventures and urges him, for the sake of his present high post and its responsibilities, to study his habits and choose a wife. A good scene is that in which Clivebrooke meets Lord Surum's sensible advice with bright hallogans. Stouch and a deputation of tradesmen call to urge upon Clivebrooke the necessity of hastening consideration of a Public Morals bill that has been entrusted to the leader. Stouch represents the blatant radicalism of the period. While the conference is progressing old Keher and Jessie appear. Stouch brutally orders them back to the bazaar. Clivebrooke sends them home in his carriage. This somewhat cheap situation is managed well and it is quite effective.

The second act is the best in the play. It is night at Stouch's bazaar. A pretty scene between old Keher and his devoted daughter is followed by Stouch's giving money to the former in order to get him out of the way. Stouch knows that Clivebrooke, his political enemy, is in the habit of making late calls upon the Keher, and that he is sitting up a country house for their use. It is the eve of the Public Morals bill debate and Stouch intends to confront Clivebrooke—who is watched—in the bazaar, and then to ruin him politically by exposing the leader's vices. The unsuspecting Clivebrooke arrives. He is alone with the girl. He cannot quite make up his mind whether she is playing a game with him or whether she is as supremely innocent as she seems. At all events, he expects to seduce her. A tender and touching scene with Jessie reveals her character to him and shows him the baseness of the part he has set out to play. Thereupon his better nature triumphs and he resolves to see the girl no more. This is decidedly the best scene in the whole play. Stouch now surprises Clivebrooke and the girl and accuses them. Clivebrooke protests that she is innocent. Then he sends her away in order to tackle the ugly radical alone. He caresses, coaxes, begs, and pleads unavailingly for mercy from Stouch. Instead, so humiliating is the abasement of this politician, aristocrat and man of the world at this point that something like disgust and dejection is felt for the character by the audience. The scene ends with Clivebrooke, having growled fruitlessly, leaving the place, dejected on his lips.

Clivebrooke's private room in the House of Commons is the scene of the third act. Here Stouch offers him escape if he will sign a confession of guilt and resign his leadership. Clivebrooke refuses, and Stouch instantly

circulates the story of the scandal. Clivebrooke, in what seems to be a spirit of silly bravado, goes to his place in the House to call up the Public Morals bill. He is cried down by the radicals, and deserted by his own party. He comes back, haggard and broken, from the scene of his defeat, and the curtain falls on the picture of his despair. In the last act Clivebrooke and Jessie are united for life, and he promises to return to political life within a year to vanquish Stouch and the rest of his enemies. It would have seemed more natural had Clivebrooke blocked Stouch's game and obeyed the dictates of his heart and of his manhood by asking Jessie to be his wife when Stouch surprised them in Act Two; but Mr. Jones would then have no material to finish his play. In any case, the behavior of Clivebrooke, conscious of the girl's and his own innocence in fact, in submitting to Stouch's bullying threats, makes it difficult to believe that he is either courageous or chivalrous.

There was no doubt of the depth of the impression the play created on Tuesday night. The audience followed it attentively and found ample scope to exercise their approval. Some parts of the dialogue are as keen and as brilliant as any Mr. Jones has written. Jessie's word picture of the Keher's home in the country is delicious. The parliamentary coloring is not so strong that it baffles American auditors. At several points Mr. Jones indulges his fondness for pillorying cant and hypocrisy, both social and political.

The Bauble Shop as a whole is excellently acted at the Empire.

Mr. Drew succeeded mildly in a line of work that is foreign to his style and outside of his well-known limitations. He is not an actor of serious parts; he is a light comedian—adroit, easy of manner, pointed, intelligent, but scarcely capable of representing any of the fierce passions that rack men's souls.

In the lighter passages of Clivebrooke's role Mr. Drew appeared at his best, engaging in trivial banter and throwing off superficial cynicisms delightfully. But in the emotional scenes of the second and third acts he was deficient, lacking not in sincerity and earnestness, but in the medium of expression. He was most adequate in the love scene with Jessie in the toy bazaar, which was charmingly and feelingly played. Mr. Drew's appearance—not to speak of his manner—does not conform to the popular conception of a leader of men or a great statesman. He suggested a guardsman or a club window lounge; he did not suggest a cabinet minister. Mr. Drew's efforts were received most kindly, however. He is a favorite, and at every possible and impossible moment he was applauded to the echo.

An admirable character sketch was contributed by J. E. Dodson, whose Matthew Keher was one of the most finished and artistically conceived characterizations we have seen. The old inventor—a man of intelligence, fallen from grace and mad with the thirst for drink—was a graphic creation. A mere sketch as it left the author's hand, it has been rounded and filled in, and developed by the actor until it stands forth sharply and distinctly. Keher's cunning, his momentary escapes from sodden slavery into the realm of manhood and fatherhood; his pitiful weakness, his propensities of regret—these things were shown with masterly art. Every scene was rewarded with hearty applause. Mr. Dodson's make-up was a triumph.

Mr. Allen made the old-fashioned Earl of Surum a hale and vigorous English gentleman. Mr. Byron, although nervous, was agreeable in the part of a lively and amorous young sprig of the nobility. Mr. Marburg, Mr. Strong and Mr. Baker filled small parts efficiently. Messrs. Cotton and Humphreys gave capital "bits," drawn in the Dickensian style. Mr. Harwood played Stouch with the rude power that that unpleasant character demanded.

Mand Adams was charming as Jessie. She is an actress of unusually refined sensibility, and there were many beautiful touches in her interpretation of this part.

Agnes Miller was cast for an ungrateful part. Gussie is a disagreeable type of slangy English girl, who is unpleasantly "knowing," and who picks up the songs of the music halls. The character, as illustrated by Mr. Jones, is little more than a travesty. Miss Miller played it as well as possible, and amused the house with her rendering of a ditty about "The Up-to-Date Maiden."

Elsie de Wolfe wore several stunning dresses, and met the small requirements of Lady Kate Fennell acceptably. Kate Meek was seen as Lady Hollenden, an aristocrat of the old school.

The piece was mounted admirably. Mr. Untt's scenery furnishing appropriate backgrounds. The stage management was defective. The vociferation of the M. P.s in the third act nearly turned what was intended to be a dramatic point into ridicule.

Fifth Avenue—Humpty Dumpty Up to Date

Spectacular extravaganza in four acts, by Robert Bottenbach. Music by J. Gabriel and Charles H. Hoffman. Produced Sept. 14.

Schamberg..... H. Ehrendt
Elise..... Bertha Jaeger
Stefan..... H. Gersfeld
Klaus..... H. Dehneke
Patrick..... Ludwig Merkel
Jimmy..... Adolf Zink
Preciosa..... Ida Mahr
Corina..... Toni Meister
Old King..... Elsie Lan
Rachle..... Selma Goerner
Pantalon..... Hermann Ring
Humpty Dumpty..... Franz Ebert

Humpty Dumpty Up-to-Date is simply a theatrical frame work to set forth the pantomimic and histrionic cleverness of the Lilliputians.

The incidents of the plot are merely brought in as a sort of joinery device to keep the dramatic frame from falling apart. This might be tolerated in a Christmas pantomime, and Humpty Dumpty Up-to-Date in its present form might do very well to amuse the little ones during the holidays, but the children of a larger growth will scarcely view

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The Diablerie of the Decimals

will be repeated by

The Mystery of L'Hassa,

Kellar's new Magical Marvel from Tibet.

The Home of Esoteric Wonder Workers.

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DUDLEY McADOW, Manager.

the performance with wonder, rapture, and surprise.

The Lilliputians themselves are as entertaining as ever, but they are badly handicapped by the stupidity of the work allotted them. The bright, particular novelties in this spectacular extravaganza are the living pig and the living tulip. When the petals of the enormous tulip are unfolded, the unfolding involves the display of various young women in tights, whose legs point upward to the flies. If any stage divinity wishes to disillusionize her admirers she should appear in the preceding ballet of Humpty Dumpty. The waving of red, white and blue handkerchiefs was a very patriotic idea on the part of the management.

The ballet of precious stones and the ballet of drinks were very effective. The latter occurred at the close of the first act and resulted in a grand rush for neighboring bar-rooms on the part of the male contingent in the audience.

The Giant Kaleb is the biggest thing in the vicinity of Broadway and Twenty-eighth Street. He is so tall that his salary has to be handed to him on a stepladder. Ludwig Merkel, when contrasted with the giant, looks like a mouse beside an elephant. He and Adolf Zink were very amusing as Patrick and Jimmy, two apprentices.

Elsie Lan played the part of Old Elsie, who is subsequently transformed into the fairy, Gloriosa. Selma Goerner was as vivacious as he exults as Reckie.

Lermann Ring as Pantalon, and Franz Ebert as Humpty Dumpty, worked hard to invest the performance with comic vitality. Bertha Jaeger, Ida Mahr, and Toni Meister also endeavored to scintillate as miniature thespians, but the dramatic material provided almost frustrated their praiseworthy efforts.

The costumes and spectacular ingredients

may be described as sumptuous, but taken all in all, the present production is inferior to A Trip to Mars and The Pupil in Magic.

Daly's—7-20-8

The fact that Mr. Daly's season has opened and proceeded prosperously thus far with not reminiscent tenders to public curiosity argues well for later and more legitimate offerings.

A revival marked Mr. Daly's opening, and last Tuesday night a reproduction of 7-20-8, which had not been seen on its original stage for several years, was well greeted. The novelty of the new faces in the company and the pleasing memories of the older members in the piece combined to make the event interesting.

Mr. Lewis was seen in his old part of Laurelet Baggiss, to which he gave a natural, quiet and irresistible humor. Mrs. Gilbert was equally natural and enjoyable as Hyatia Baggiss. In fact, the work of this almost inimitable pair in these parts gave a touch of legitimate comedy to a piece that in some respects is highly farcical and improbable.

They were aided, too, in producing an air of verity by Mr. Leclercq, whose Professor Gasleigh, both in appearance and manner, was an ideal picture of the promiscuous doublet who fosters the literary hopes of ordinary persons for his own behoof.

The piece offered Mr. Dixey his second opportunity as a member of Mr. Daly's company. The part of Signor Palmiro Tamburini fell to him. It is too late in the day to ask why a ballet master whose speech is mainly pantomimic should be sent on the errand of a tachurn detective—for this is one of the farcical things in the play—but it is not too late to see such a character essayed by a Dixey. In respect of comic surprise, this comedian made this part the most prominent in the lot. He outlined the character

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consistently and cleverly, and filled in with entertaining details of agility and mimicry. He was not at his ease at critical times, when the older members of the company were grouped with him, seeming then to play with a modest deference to them and with an air of apology for making so much of his opportunity. He was very happy in his contacts with Catherine Lewis, who played the son-bette part of Jessie with dash and spontaneity. There is no doubt that Mr. Dixey is a very valuable addition to Mr. Daly's forces.

Miss Rehan was the Floss on the original presentation of the piece. Percy Haswell played the part on Monday night very commendably, although in her scenes of coquetry she seemed ungracefully deliberate at times. Laura Hanson was a somewhat affected Dora. Francis Carlie had the part of Courtney Corbin, formerly played by John Drew, and suffered naturally by comparison. Mr. Graham at first seemed uncertain of his duties as Paul Hollis, but improved as the play developed, and Mr. Gilbert filled the small role of the postman with skill.

The play was staged and managed with the it expected of Daly's Theatre.

Felix's—New Blood

Play in four acts by Augustus Thomas. Produced Sept. 15.
Felix's Theatre, New Blood, whose metropolitan premiere drew a large audience to Felix's Theatre on Saturday night. A cast remarkably strong in names and in ability was selected to interpret it; it was mounted with the utmost skill and liberality, and it was offered to a public predisposed in Mr. Thomas' favor.

Everything that can be done for a play has been done for Mr. Thomas' New Blood, whose metropolitan premiere drew a large audience to Felix's Theatre on Saturday night. A cast remarkably strong in names and in ability was selected to interpret it; it was mounted with the utmost skill and liberality, and it was offered to a public predisposed in Mr. Thomas' favor.

Mr. Thomas' work is always interesting, and there is in New Blood much to command admiration and praise. While it shows Mr. Thomas at his best it also shows him at his worst. It is not an "atmosphere" play like *Alabama* or *In Nippon*. Mr. Thomas this time has chosen theme, characters and environment of a different kind. Instead of idealizing life as it is found in the byways of the land, he has invaded New York and has attempted to picture certain phases of society that are apparently less familiar to him than those he treated with such charm in the pieces upon which his fame rests. Moreover, he has taken hold of one of the great problems of the time—the money and unpaid problem of the relations of capital and labor, and his demonstration is both inadequate and dramatically lacking.

The play lacks cohesion, and the interest of its story is divided. There is, too, in the telling of it a want of perspicuity. A wealthy manufacturer is about to merge his business in a "trust" illness overtaking him, he has confided the management of his affairs to his son, who is something of a socialist, believing that the employer should make the employee a sharer in his profits. This son obtains a controlling interest in his father's business and then refuses to join the "trust." The men composing it conspire to ruin the industrial concern when a friend of the socialist son agrees to put five millions into the concern and confound the greedy combination. This is done and the son triumphs, establishing a model industrial town with happy operatives. Meanwhile, the father has died miserably, and two love stories have concluded uneventfully to a pleasant conclusion.

The play wants backbone and virility. It

wants, also, constructive skill. But it contains several cleverly written passages, its comedy element if tenuous is none the less amusing, and in one or two of the characters there is shown that originality in characterization which Mr. Thomas has revealed frequently.

The cast was superior to the play. A finer company of actors has seldom been seen on the stage of this city. And yet they suffered from lack of opportunity in some cases, and from restricted opportunity in other cases.

Mr. Holland's performance of Cortland Crandall was distinctly admirable. The suspiciousness, the selfishness, the iron will of the stricken capitalist were splendidly represented, and his death scene was thrillingly acted. This character severely tested Mr. Holland's versatility, but his art and his talent were amply equal to it.

Mr. Lockyer was mainly and natural as Van Buren Crandall, and at one or two points he touched the key of naturalness beautifully. The role is not nearly so effective, however, as its place in the story would indicate.

Mr. Coullock as a venerable country minister was wonderfully true and simple. The part is a small one, but the veteran actor made it deeply impressive.

Mr. Harrington in Barlow Adams was a role that suits his temperament and manner. So well does he appear in it that the anomaly of an English accent scarcely mars his interpretation of the young Chicagoan.

Messrs. Nash, Scilla and Fox did careful work as the clergymen, the physician and the lawyer respectively. The members of the "trust" were well represented by Messrs. Elmer, Fox and Calvert, whose "make-ups" were capital.

Mr. Richman, a young actor of fine promise, was incisive and forceful as Kerwin, the master mechanic who represents the labor union. He has a deep strong voice of pleasant quality; his delivery is simple but manly, and his bearing is noticeably good. Mr. Throppe created some amusement as a half-baked chappie.

The women of the cast were less successful than the men, probably because Mr. Thomas has made the women parts particularly weak and colorless.

Miss Otis wore several gorgeous gowns, but she was not able to make the peculiarly artificial and absurdly heartless character of Mrs. Crandall acceptable. Mrs. Crandall is a human puzzle, the key to which Mr. Thomas has hidden somewhere.

Miss Grey was a pretty and interesting Gertrude, albeit she was inaudible a good deal of the time. Miss Conquest was a sweet Eleanor and Miss Bouton played Gladys brightly.

The scenery was handsome and every detail of decoration and furniture was complete and artistic.

Harold Square—Love and the Man

Comedy in three acts by Bernard Shaw. Produced Sept. 17.
Harold Square Theatre, Love and the Man, which has been running since Sept. 17, is a comedy in three acts by Bernard Shaw. The play is a comedy in three acts by Bernard Shaw. The play is a comedy in three acts by Bernard Shaw.

The Harold Square Theatre was opened last evening with *Love and the Man* in Arms and the Man. This is the play that created so much discussion on its original production in London. It was billed as a "romantic comedy." But some of the critics persisted to their belief that the author, Bernard Shaw, was simply satirizing the weaknesses of the conventional drama.

The incidents of the plot hover on the border line of drama and burlesque. In the opening scene Captain Bluntschli, a Swiss captain of the Serbian army, is flying from the victorious Bulgarians. He takes refuge in the bedroom of a Bulgarian young lady, Raina Petkoff, who is the daughter of one Bulgarian major, and is betrothed to another. The latter, Major Sergius Saranoff, is regarded as a national hero.

Captain Bluntschli favors Raina with his

views on the subject of warfare. There are two classes of soldiers—the old and the new. The new are all enthusiasm and recklessness without science and beneath contempt. The old have learned wisdom by experience and look after the "grub" rather than the pistols. They are paid to win battles not to show themselves off as heroes. He declares that he never fights if he can help it, and that he always takes with him into action a box of chocolate creams. Raina being duly impressed by his impudence, lures him and ultimately saves him by disguising him in her father's coat.

In the second act, Major Paul Petkoff and his prospective son-in-law have returned from the war. Petkoff is painfully aware that his chief victory was won by a mistake, but Sergius is a palpable fraud, who indulges in heroics, and gushes to his fiancée about the higher love. Anon, the Swiss captain arrives with the borrowed coat in a carpet bag. Then the Major discovers his daughter's portrait in one of the pockets. The portrait's inscription, "From Raina to her chocolate-cream soldier," leads Sergius, as a matter of form, to challenge Bluntschli to a sword combat for having dared to supplant him in his sweetheart's affections. Finally there is an amicable arrangement, according to which Raina marries the captain, while Sergius pairs off with a scheming waiting maid.

There are ingredients of Gilbertian satire in the leading characters. Sergius is apparently a mockery of bogus military heroes. He is not only a fraud on the battlefield, but stoops to flirt with a servant girl as soon as his fiancée's back is turned. The Swiss captain, on the other hand, talks as if cowardice were the proper caper, but does not dread a duel with the supposititious hero. He lectures about common sense, but ultimately confesses that he is the victim of a romantic disposition. Raina professes to aim at high ideals, but with feminine inconsistency promptly proceeds to fall in love with a man who expresses his utter contempt for everything and everybody that is not thoroughly practical.

Richard Mansfield gave a telling character sketch of Captain Bluntschli. For reasons best known to himself he invested the character with the peculiar walk and other mannerisms that he employs in portraying the role of Baron Chevalier.

Beatrice Cameron was delightfully ingenious as Raina. Henry Sweet as Sergius, H. M. Pitt as Major Petkoff, Walden Ramsey as Nicola, Mrs. McKee Rankin as Catherine Petkoff and Amy Busby as Louka all acted effectively in their respective parts.

From the performance last evening there can be no doubt that Arms and the Man belongs to the same class of satirical comedies as Gilbert's *Engaged*, whether the author intended it as such or not. Its unconventionality and bits at stage heroism were greatly relished by the large audience present. The dialogue, however, is too insistent to obtain any great degree of popularity with the average theatregoer.

The remodeling of the former Park Theatre has proved most effective in every respect. The white brick walls have been replaced by a tasteful facade in the style of the Italian Renaissance. A striking effect is produced by the colonnade that supports the balcony, and a number of arched windows, the entire exterior being illuminated at night by innumerable electric lights under the eaves.

The decorations of the interior are fashioned after the rococo style. The colors are pink, blue, green and gold. The doors and screens are provided with glass art glass. To the right of the lobby is a café, also decorated in light shades of the French school. The open space from the lobby to the foyer is furnished with comfortable dreams and couches. The carpeting is in maroon and black.

The seats in the auditorium have the latest improvements. The stage is unusually large, and taken all in all, the present manager, Charles E. Evans, has in the Harold Square

Theatre an enviable house for metropolitan productions.

Standard—The New Boy

Farce in three acts by Arthur Loo. Produced Sept. 17.

Felix's Theatre, The New Boy, which was produced at the Standard last night before a large audience, is hardly likely to repeat the success of the pieces of a similar kind that have been imported from London lately. Its humor is weak and the story wildly improbable.

The fun of the play grows out of the adventures of a tractable husband who is forced into a strange situation by a ponderous wife. This wife has an opportunity to get a fortune. Dr. Candy, an old lover of hers, who keeps a boarding school and he leaves her to be a widow, he promised to leave her his money if she will not remarry. She learns of this only as she arrives at the railroad station on her way to pay him a visit with her new husband, whom she consequently undertakes to pass off as her son. The husband consents to this subterfuge unwillingly, and his troubles then begin.

The schoolmaster suggests that the husband become his pupil. The wife, to carry her purpose, falls in with this idea, and the husband is forthwith installed as the associate of the other boys of the school, by whom he is nagged beyond endurance. For some offense laid upon him by his mischievous fellows in the school, the village officials sentence the husband to be whipped. He is saved from this, however, and the end is happy.

The title role was capably played by Willis Searle, and Helen Kennard made the most of the part of the wife. Frederic Robinson made an acceptable schoolmaster, and George Backus was good as a young Frenchman. W. J. Le Moyne had a bad part and probably did the best he could with it. Jessie Busby made a bright and sympathetic ingénue.

Grand—The Great Brookings Handicap

At the Grand Opera House last night was given the first performance in this city of Alice E. Fox' melodrama *The Great Brookings Handicap*.

The play pleased the audience. All of the characters were old friends. There was the rich banker with a son in money difficulties whom he finally rescues by sending a diamond watch worth \$20,000. And, of course, the banker had a ward who has a black dress and a past. Equally of course, there is a confidante who discovers the real thief and marries the son. The comic effects were excellent.

Mary Saunders in the one number of the cast deserving of special mention. She played with nerve, discretion and tact.

Wilde's—The Tale of Life

The Tale of Life, a five-act play by Edward Whittell, was produced at N. Blo's last night, and was well received by a good-sized audience. The first act shows a sailing vessel lying in a dip at South Street, New York. The second discloses a barn, in which a nest of tramps lodge. The third shows the home of a judge on the Hudson by moonlight, and in this a train of cars passes in the background, while the heroine leaps from a ledge upon one of the cars. The fourth act takes place in an office building. To escape arrest a criminal leaps from the second story, catches an electric wire, and is electrocuted in view of the audience.

American—The Prodigal Daughter

A fair-sized audience greeted the return of *The Prodigal Daughter* to the American Theatre last evening. Amelia Wigham was charming and sympathetic as Rose Wetherburn. Harry Dugg

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JOHN L. SMITH—Providence, R. I., Sept. 27-12.
New Britain Conn., 20, Waterbury Ct, Bridgeport
and
JOHN F. SMITH (Traveller): Atlantic City, N.

—

Boy Cup, Pa., Sept. 21. Circulation at Portland
on September 20. Rt. Canal at Portland on
September 20. Duxbury at Portland on

JOHN F. VOGEL (Traveller): Atlantic City, N. J. Sept. 20 to 22, cancelled 23 to 25.

18.—OPENA HOUSE (Euge)

IN WITNESS WHEREOF, I have hereunto set my hand and the seal of the said Court, at the City of New York, this 14th day of May, 1964.

General General Info

K. N. GILBERT'S CHAINED COMEDY. Chicago, Ill., Sept. 10-12.

NEW YORK STARS: Gus Hill, prop. and mgr.; Providence, R. I., Sept. 17-21; Newark, N. J., 22-26.

RIGHT OWLS: Montreal, P. Q., Sept. 17-22.

PETER MARION: Harlem, N. Y., Sept. 17-22.

RUSSELL BROTHERS: Philadelphia, Pa., Sept. 17-22.

DAILY AND WOOD: Cincinnati, O., Sept. 17-22.

KICE AND BARON'S COMEDIANS: St. Louis, Mo., Sept. 17-22.

ROSE HILL ENGLISH POLLY: New York city Sept. 18-22.

REITZ-SANTLEY: New York City Sept. 19-22, Philadelphia, Pa., 22-29, Baltimore, Md., Oct. 1-16.

SANFORD SISTERS: Monroe, N. C., Sept. 20, Chester, S. C., 21, 22, Charlotte, N. C., 24, 25.

SHERMAN AND MORRIS'S COMEDIANS: Milwaukee, Wis., Sept. 19-22.

TOPY POSTER: Chicago, Ill., Sept. 19-22.

VAVIAN OF MONTE: Buffalo, N. Y., Sept. 17-22.

VATSON SISTERS: Noranton, Pa., Sept. 17-22, Wilkes-Barre 20-22, Reading 24-25, Providence, R. I., Oct. 1-6.

CIRCUSES.

ARMY'S: Athens, Tex., Sept. 18, Corsicana 19, Waco 20-22.

BARNES AND BAILEY: Washington, Ia., Sept. 18, Centerville 19, Traction, Mo., 20, St. Joseph 21, Kansas City 22.

CHARMELAIN AND RICH: Norwich, N. Y., Sept. 17-22.

COOK AND WHITEY: Vassar, Mich., Sept. 15, East Saginaw 19, Au Sable 20, Alpena 21.

J. H. LE PHAIL: Nashville, Ill., Sept. 18, Champaign 19, Belleville 20, Edwardsville 21, Carlinville 22.

JOHN ROBINSON'S: Columbia City, Ind., Sept. 18, Ada, O., 19, Upper Sandusky 20, Fostoria 21, Portland 22, Decatur 23, Winchester 24.

SAUTELLE'S: Ballston, N. Y., Sept. 18, Broadalbin 19, Marfield 20, Johnstown 21.

THE ADAM FOREPACH SHOWS: Lockport, N. Y., Sept. 18, Batavia 19, Attica 20, Geneva 21, Le Roy 22, Ridgeway, Pa., 23, Painesville 24, Detroit 25, Kalamazoo 26, Latrobe 27, St. Pleasant 28, Uniontown Oct. 1, Scranton 2, Cumberland, Md., 3, Martinsburg, W. Va., 4, Carlisle, Pa., 5, Lebanon 6.

WELSH BROTHERS: Gettysburg, Pa., Sept. 18, New Oxford 19, Hanover 20, 21, Taneytown, Md., 22.

NATHAN L. MAIN: Tunshannock, Pa., Sept. 18, Pittston 19, Hazleton 20, Shenandoah 21, Mt. Carmel 22.

MISCELLANEOUS.

BUFFALO BILL: Brooklyn, N. Y., May 12-Sept. 22.

E. K. KAUBECI: Springfield, Mass., Sept. 18-22.

CHARLES E. HAMILTON: Spokane, Wash., Sept. 18-22.

GRACE SHERMAN (BALLOONS): London, Ont., Sept. 17-22.

GERRIE'S GHOST SHOW: Kingston, Ont., Sept. 17-22.

HUGH'S MUSEUM: Sandusky, O., Sept. 17-22.

JOHN'S COIN'S FINANCIAL ANNUALS: New York city Sept. 1—Indefinite.

J. AUGUSTUS JOHNS: Burton, O., Sept. 19-21.

KALLAN (Dudley McAdams, mgr.): Philadelphia, Pa., Sept. 17-22.

KENT BROTHERS' HYPERBOLICS: Toronto, Ont., Aug. 27-Oct. 6.

LAWRENCE'S: Windsor, Vi., Sept. 18, Charleston, N. C., 20, 21.

LARRY MILL'S WILD WEST: Caldwell, N. V., Sept. 17-21.

PURILL (Magician; R. A. Myers, mgr.): Allentown, Pa., Sept. 18, Reading 19, Scranton 20, Leighton, 21, Lansford 22.

VALERIE E. HOLLAND: Holland, Sept. 20-22.

SLANE'S ROYAL MUSEUM: Carrollton, O., Sept. 17-22.

SLANE'S HISTORICAL MUSEUM: Libertyville, Ill., Sept. 17-22.

WHITLACK'S NEW ORLEANS MUSEUM: Bethlehem, Pa., Sept. 17-22.

OPEN TIME.

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PLANTIC, Ia.: Atlantic Opera House, Sept. 17-Oct. 6, Nov. 19-Dec. 15.

ATLANTA, TENN.: New Opera House, Oct. 10 to 31, Nov. 1 to 7, 25 to 30, Dec. 1 to 31, Jan. 20 to 31.

ALEXANDRIA, IND.: Alexandria Opera House, Oct. 1 to 3, 10 to 20, Nov. 22 to 23, Dec. 28, 29 to 30.

BIRMINGHAM, VA.: AND THEATRE: Harrowing Opera House, week-week Oct. 21 to 22, 23, Oct. 24, Nov. 2, 23, 24, 25 to 27, 29, 30.

BOSTON, PA.: Able Opera House, Oct. 28, 29, Oct. 30, Nov. 2, 3, 5, 6, Dec. 19 to 30.

BUTLER, Pa.: Army Opera House, Sept. 6-Fair dates, 19, 25, 26, 29, Oct. 2, 25, 29, 30.

FISHKILL OR HUDSON, N. Y.: Oct. 1, 5-week, 25, 26, 29-week Nov. all excepting 25-week.

IRVING, N. Y.: The Lyceum, Oct. 22, 25, 26, 29, 31, 29, 30, Nov. 2, 25, 30.

MONTGOMERY, ALA.: McDonald's Theatre, Nov. 6, 8, 9, 22. Exposition dates.

MINNEAPOLIS, PA.: Minneapolis Opera House, Sept. 20, 29, Oct. 15, 20, 21, 31, Nov. 22-30.

MOUNT SEARLING, Ky.: Grand Opera House, Sept. 20-29.


OSKOSH, WIS.: Sept. 25-week.

WARREN, O.: Warren Opera House, Sept. 6, 5, 6, 11, 29, 30, 31, 25, 26, 29.

WHEELING, W. Va.: Opera House, Sept. 4-Fair dates.

WHEELING, W. Va.: Grand Opera House, Sept. 4-Fair dates, 19, 25, 27-30, 31-30.

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